REDEFINING GENDER ROLES: THE IMAGE OF WOMEN IN THE SELECTED WORKS OF VIRGINIA WOOLF

SYNOPSIS

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by

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DECLARATION BY THE SCHOLAR

I hereby declare that the short synopsis entitled "**Redefining Gender Roles: The Image Of Women In The Selected Works Of Virginia Woolf**" being submitted in partial fulfillment of the requirement for the degree of Doctor of Philosophy in the Department of Education and Humanities under the School of Education and Humanities of Manav Rachna University, Faridabad during the academic year 2022-23. It is the work that is expected to be carried out under the supervision of Dr. Akhilesh Kumar Dwivedi.

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ABSTRACT

A number of writers believe that Virginia Woolf (1882-1941), who wrote in a manner that may be described as feminine, was a feminist. Woolf died in 1941. She was an advocate for elevating the social position of women as a primary focus for societal development. By serving in the capacity of a bridge, Woolf is able to contribute significantly to the development of women's lives. During this time period, some of the most powerful and prominent women in the feminist movement started to come to the fore. The emergence of feminism, which questioned the traditional roles that women were supposed to perform, was aided in part by the sort of women described above because they contributed to the growth of feminism. In a culture that is predominated by males, the feminist movement is the force that is mostly responsible for laying the basis for female equality and approval. Woolf merits recognition for pushing women towards the road of a distinct world since her works, like most postmodern fiction, depict consciousness to their narrative technique and social surroundings. To be more precise, they self-consciously expose the narrative principle in order to react and encourage good forms of community practices. The aim of Virginia's preoccupation with subjectivism is to compile an account of the unnervingly personal sphere that constitutes the human experience. Her works present the concept that the kind of society in which we live does not enable individuals to have a significant amount of privacy, and that this problem is one that is made much more difficult for women to cope with than it is for males. She focuses more of an emphasis on the presentation and development of characters via the use of the stream-of-consciousness method, which enables her to concentrate on the inner workings of particular beings. This is in contrast to emphasising on the evolution of the narrative, the elaboration of major themes, and the description of the events that take place in the story. Virginia thought that the technique would go a long way towards producing an entirely unique feminine writing, which would, in the end, lead to the construction of a feminine aesthetic that was not truly feminist. This was something that she believed would be the result. She also believed that the activities she was engaged in, which included the development of a lexicon that was inspired by the need to explore inner depths, would one day result in an aesthetic that was uniquely hers. This article analyses the elements that may have led to the increase of interest that has happened in Virginia Woolf's body of work over the course of the previous twenty years. Specifically, the essay focuses on the aspects that may have contributed to the surge in interest. In an attempt to elucidate this subject, it conducts research on the role that the state of Virginia has played in the development of different schools and strains of feminism. In this work, I would like to present Virginia Woolf, feminism, feminism in her eight works (The Voyage Out, Night and Day, Jacob's Room, Mrs. Dalloway, To the Lighthouse, Orlando, A Room of One's Own (1929) and Three Guineas (1938), and her feministic features. Specifically, I would like to explain feminism in Mrs. Dalloway's point of view. The Journey Out, Mrs. Dalloway, To the Lighthouse, Orlando, A Room of One's Own (1929), and 'A Room One's Own' and 'Mrs. Dalloway' are two of the most significant works, together with the other seven works included below.

Keywords: *Gender, feminist, women, thematic, novel*

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INTRODUCTION

This book investigates Virginia Woolf's analysis of women in her novels, taking particular emphasis on aspects of the women's inner lives, their connections with other persons of the same gender, and how they are portrayed in situations that contain and do not include males. Woolf, who makes her living as a novelist, is preoccupied with the problematic portrayal of women in written works. Because of this worry, she uses the medium of fiction to investigate the multifaceted internal lives of women in an attempt to help remedy the problem of women's lack of visibility or visibility that is too simplified. In addition, Woolf asserts that people have the propensity to see women as a homogeneous group consisting of virtually similar individuals, rather than as really unique individuals in their own right (AR 81). The feminist thinker Terese de Lauretis was the one who first established the word "woman," therefore it is appropriate to use it in this context. In Alice Doesn't, de Lauretis posits a contrast between women as "the actual historical individuals who cannot as yet be identified outside of those discursive forms, but whose material existence is still definite" and Women as "a fictitious construct, a distillate from varied but congruent discourses prominent in Western societies... which acts as both their vanishing point and their distinctive condition of existence." According to one definition, the woman is "a fictitious construct, a distillation from various yet congruous discourses that are prevalent in Western societies" (5). An individual's identity is "an ongoing creation, not a fixed point," and it is built on "those relations—material, economic, interpersonal—which are, in actuality, social and, in a larger view, historical." [Citation needed] (5). Therefore, there is a gap between the concept of woman as it is produced by society and the real-life, day-to-day reality of women, which is much more nuanced than a straightforward ideal and/or stereotypical representation of women. This gap is caused by the fact that the concept of woman is produced by society, while the reality of women is produced by real-life, day-to-day reality.

Woolf presents her own description of "this Woman" as it is represented in Western literature in her book "A Room of One's Own," which was released in 1929. She states that each and every one of fiction's most significant women was and still is only ever considered in relation to males. And how tiny a fraction of a woman's life is that; and how little a guy may even know about that when he sees it through the rose-colored or dark-colored spectacles that sex sets on his nose. Because of this, maybe, the unique character of a woman in fiction; the staggering contrasts of

her beauty and horror; her alternations between heavenly benevolence and infernal depravity [strong emphasis added]" (81).

In the past, the vast majority of male Western writers adhered to the figure of a Woman, which caused them to disregard the subjectivity of female characters. Instead, they focused on stereotypical depictions of femininity or simply portrayed women in terms of their relationships with men. Neither of these approaches was very progressive. This might have been done for one of two different reasons. Woolf let her female characters live and breathe in all of their layered complexity, which sometimes ran against to the notion of woman but yet occasionally adhered to it. Luce Irigaray, a psychotherapist and feminist philosopher, was motivated by Jacques Lacan to propose a practical definition of Woman. Jacques Lacan is credited as being the source of this inspiration. "lack, insufficiency, or as imitation and a negative picture of the topic" is how she characterises women, according to her definition ("The Power of Discourse and the Subordination of the Feminine" 796). Lacan is given credit for coming up with this particular definition. The characteristics of a woman are virtually frequently contrasted with those of males. She is portrayed as having no stereotypically positive (masculine) characteristics and as having many stereotypically negative or pointless (feminine) characteristics, but she is idealised in terms of her maternal instinct and her feminine wiles. She is also portrayed as having an idealised level of feminine wiles. Woof challenges this binary framework by enabling her characters to express a multitude of features regardless of what those attributes typically represent in terms of gender. This allows Woof's characters to be more complex and interesting. Nonetheless, she does not place any weight on the aforementioned attributes in any way. Hence, women are not only a mirror of Women, nor are they just the polar opposite of males; rather, women exist as far more nuanced characters that wander from norms and dispute identity classifications like Women. This is because women exist as much more complex characters than males do.

According to her, my interpretation of Virginia Woolf's characters will be that they provide, for the first time in the history of Western literature, a look into the complicated and one-of-a-kind inner lives of women. “This is because the characters in Virginia Woolf's works provide a glimpse into the inner lives of women (AR 81). I will rely on the relationships that her characters have with other women in order to intensify and complicate their interior lives in order to

demonstrate that women's interiority cannot be described in a simple manner and that women do not neatly fit into socially constructed categories of" "woman," "feminine," or "wife." This will help me show that women's interiority cannot be described in a simple manner and that women do not neatly fit into socially constructed categories of "woman," "feminine," or "wife This will demonstrate that there is no one straightforward way to explain the internal lives of women. "The interactions that her characters have with other women will be the key to my success in accomplishing this goal. Instead, I will demonstrate how Woolf's female characters routinely complicate and disrupt these standards by defying the identifying labels that have been affixed to them and refusing to comply with the expectations that have been placed on them. To put it another way, I shall argue that Woolf's depictions of female characters are not what one would refer to as "conventional." In conclusion, I would want to point out that the only kind of environment in which it is possible for the complex inner lives of these female characters to emerge is one in which there are no males around. This is the only circumstance in which anything like this could possibly take place. In spite of the fact that males in these women's life often attempt to stifle their intellectual, emotional, or creative qualities, other women frequently encourage such qualities. These women are profoundly influenced not just by the males in their lives but also by the other women they interact with on a daily basis. As a consequence of Woolf's extensive and multi-pronged study of women, she concludes that women have complex personalities that think and interact with other people in similarly complicated ways. In spite of this, the women of Woolf's day are still shrouded in a sizeable portion of the mystery that society and Woolf's male contemporaries have maintained for them. This is particularly the case with the female characters who appear in Woolf's works. This highlights the significance of the mission that lies ahead for Woolf, which requires her to shed light on women maybe for the first time in the annals of Western literary history. This highlights the importance of the mission that lies ahead for Woolf. Woolf is necessary for functioning both inside and beyond of the limits that have been put on women by the patriarchal linguistic system that has existed up to this moment. Since Woolf is supposed to function both inside and outside of these limitations, this method makes for a challenging challenge. Woolf does not want to usher in any new normalising categories that, in turn, would take part in the formation of new or additional repressive institutions. As a consequence of this, she fights the urge to categorise these female characters as "feminine" when they do not adhere to conventional ideas of femininity. This is due to the fact

that Woolf does not introduce any new normalising categories, which, in turn, would engage in any new or additional oppressive systems. Judith Butler, a gender theorist, has a theory that Virginia Woolf's reluctance to do so may be explained by her unwillingness to name female characters in her work that do not adhere to conventional ideas of femininity. Butler believes this may be the case because Woolf was unwilling to name female characters in her work who did not adhere to conventional ideas of femininity.

Previous generations of literary critics have acknowledged the significant contribution that Virginia Woolf made in shedding light on female characters, and in their analysis of her work, they have utilised a variety of schools of thought to do so. This is because Virginia Woolf's work has been interpreted differently depending on which school of thought is used. Both Woolf's autobiography and her alleged feminist ideology are frequently brought up in conjunction with one another as two of the most notable focal points of the criticisms that have been levelled against the author. This is because both are seen as two of the most notable focal points of the criticisms that have been levelled against the author. Hermione Lee is the author of a biography of Virginia Woolf that is largely regarded as the most in-depth and comprehensive work on the topic. Her biography is often regarded as being the most in-depth and comprehensive book on the subject. She makes several references to Woolf's autobiography inside it, identifying it as a source of motivation for her own work and saying that it had a major influence on her (Virginia Woolf). Their tight relationship resulted in some of the most creative and "lesbian" works of each woman's career, despite the fact that the two women were married and that their lesbianism and marriage were both "effortlessly continuous identities." According to Suzanne Raitt, who is renowned for referring to the connection between Virginia Woolf and Vita Sackville-West as that of "two married lesbians," lesbianism and marriage were "effortlessly continuous identities" for the two women. Virginia Woolf and Vita Sackville-West (Vita and Virginia: The Work and Friendship of V. Sackville-West and Virginia Woolf 4-5). A scholar on Virginia Woolf named Louise DeSalvo has a viewpoint that is quite similar to this one. DeSalvo emphasises the need of reading Woolf's works while taking into consideration the nature of her relationship with Sackville-West. According to the article "Lighting the Cave: The Relationship Between Vita Sackville-West and Virginia Woolf," Vita Sackville-West both contributed creatively to Virginia Woolf's works and can be seen as having influenced women's intimacy with other women in several of Woolf's novels, the most notable of which is Orlando (1928). The article "Lighting the

Cave: The Connection Between Vita Sackville-West and Virginia Woolf" makes this point clear. Karyn Z. Sproles, a literary critic, examines the works of Virginia Woolf by situating them within the context of the author's relationship with Vita Sackville-West. This connection is the focus of the analysis. In particular, she focuses on Woolf's understanding of desire over the years that she was in a relationship with Vita. She does this by analysing the letters that Woolf sent to Vita. This extends back to the beginning of Woolf's affair with Vita and continues on until its conclusion (Desiring Women: The Partnership of Virginia Woolf and Vita Sackville-West). Both in terms of the autobiography genre and in terms of rewriting autobiography for the lesbian character, the modernist and queer critic Georgia Johnston considers Virginia Woolf's work to be a rewriting of autobiography. She views it as a rewriting of autobiography for the lesbian character. Johnston grounds her reading on the concept that Woolf was rewriting her autobiography for herself. According to Johnston, many of Woolf's characters who are lesbians are othered, and as a result, they live in a zone of deviancy and/or pathology. This is the case since Woolf's writing portrays lesbianism as an illness (The Formation of 20th-Century Queer Autobiography: Reading Vita Sackville-West, Virginia Woolf, Hilda Doolittle, and Gertude Stein 9).

A lot of Woolf's scholars are of the view that her corpus of work may be understood in a variety of feminist ways, and in particular, that she regularly composes novels that have a lesbian narrative at the core of them. In addition, they are of the view that her body of work may be understood in a variety of feminist perspectives. Woolf scholar Eileen Barrett argues against the use of biography alone as a form of interpretation. Instead, she claims that other critical lenses, most notably lesbian studies, are just as significant, if not more so, than the use of biography as a means of interpretation (Virginia Woolf: Lesbian Readings). When Johnston asserts that Woolf's writings are purposefully self-censoring in the sense that they are loaded with secret lesbian overtones, she adopts a feminist perspective in her book The Development of 20th-Century Queer Autobiography. This is because Johnston believes that Woolf's writings are loaded with secret lesbian overtones. The title of the book written by Johnston is The Growth of Queer Autobiography in the 20th Century. In spite of this, the lesbian aspects of the story are not covered up out of embarrassment; rather, they take aim at patriarchy and censorship while simultaneously making lighthearted fun of these ideas. This is accomplished inside the framework of the narrative. A literary researcher by the name of Diana L. Swanson asserts that

Virginia Woolf blends lesbian desire, imagery, and plot more so as "intratext" than as "subtext." She asserts that this is the case due to the fact that the "'lesbian text' of the novel is not subordinate or additional to the ordinate or 'central' text but is intrinsic to the novel and its meanings" ("The Lesbian Feminism in Woolf's To the Lighthouse" 38). She argues that this is the case because the "'lesbian text' of the novel is not subordinate or additional to the ordinate or 'central' text." When she talks about the "central" or "ordinate" text, she refers to it as the "ordinate text." Kathleen McKenna, a literary critic who takes a less dogmatic stance on the issue, believes that Swanson's argument can be found in her article titled "Woolf is not concerned with lesbian sexuality, but rather the broader expression of female sexuality in all of its forms. McKenna believes that Swanson's argument can be found in her article titled Woolf is not concerned with lesbian sexuality, but rather the broader expression of female sexuality in all of its forms The article that Swanson wrote contains her reasoning, which you may read. McKenna argues that Woolf is interested in the many of ways in which female sexuality may be expressed, and she presents evidence to back up this assertion. She refers to Virginia Woolf's method of writing about female sexuality as femography, and she believes that many of Woolf's works contain erotic and even orgasmic moments during activities that appear to be sterile. She believes that many of Woolf's works contain erotic and even orgasmic moments during activities that appear to be sterile. She is of the opinion that Virginia Woolf's writings include sexual and even orgasmic scenes despite the fact that these scenes take place during seemingly wholesome activities" ("The Language of Orgasm" 29).

An authority on Virginia Woolf named Ann Ronchetti wrote an article titled "The Artist, Society, and Sexuality in Virginia Woolf's Novels." In the piece, "the author pointed out the parallels between artistic and creative characters in Woolf's books and subversive sexuality. The article was titled "The Artist, Society, and Sexuality in Virginia Woolf's Novels." "The Artist, Society, and Sexuality in Virginia Woolf's Novels" was the title of the essay that was being discussed. Annamarie Jagose is the name of the author and literary critic Annamarie Jagose (Inconsequence: Lesbian Representation and the Logic of Sexual Sequence; Lesbian Utopics) Virginia Woolf, Vita Sackville-West, and the Question of Sexual Identity was written by Karen Kaivola. "Virginia Woolf's Greek Lessons" was written by Colleen Lamos". "When Virginia Looked at Vita, What did She See?" was written by Christopher Wiley. "When a Woman Speaks the Truth About Her Body: Ethel Smyth, Virginia Woolf, and the Challenges of Lesbian

Auto/Biography" was written by Christopher Wi Rachel Bowlby, a feminist scholar who specialises in psychoanalysis, takes issue with the persistent interpretation of Virginia Woolf's work as having feminist undertones. Bowlby disagrees with these reclaims since, in her opinion, Virginia Woolf's literature does not have a feminist perspective. She argues that feminism is one way to look at Woolf's work, but that it cannot be seen only in this light or as including "feminism," "the genuine essence of woman," "literature," or "feminist literature." She says that feminism is one way to look at Woolf's work, but that it cannot be seen only in this light. This is as a result of the fact that these names and numbers have modern meanings and interpretations, which draw attention away from the text that is really there on the page (Virginia Woolf: Feminist Destinations 14).

“I do not identify with the method of interpretation that is used in many of these texts, despite the fact that I find each of these texts to be helpful and illuminating and despite the fact that I am indebted to the work that previous critics have done with Woolf. Despite the fact that I find each of these texts to be helpful and illuminating, and despite the fact that I am indebted to the work that previous Notwithstanding the fact that I owe a due to the work that earlier critics have done with Woolf, I cannot deny that this is the case”. Since she doubts the utility of labels and the frequent usage of feminism as a term that is not dynamic but rather one that is rich in depth, Bowlby is the critic with whom I find myself agreeing the most. Bowlby was a pioneer in the field of feminist theory. This is something that I have been aware of being something that I do very often. As a direct consequence of this, I will consider the characters that Woolf constructed to be similarly complicated. Despite this, I am not going to make an effort to determine who these people are since I believe that doing so would, in the end, be limiting. In the end of this thesis, I will provide evidence demonstrating that Woolf is guilty of engaging in this kind of practise. The following works by Virginia Woolf are listed from most illustrative to least illustrative, starting with the piece that best illustrates the subject matter: (Over the course of this investigation, many of Virginia Woolf's works, including The Journey Out, Night and Day, Jacob's Room, Mrs. Dalloway, To the Lighthouse, Orlando, A Room of One's Own (1929), and Three Guineas (1938), were dissected and evaluated. Unless anything else is specified, the term "Virginia Woolf's novels" and other phrases of a similar type only relate to the aforementioned written works of the author. Other phrases of a similar kind refer to other written works by the author.

REVIEW OF LITERATURE

A well-known critic named David Douches (2010) stated that Woolf is a feminist, and he also stated that feminism can be seen in her articles. Woolf is said to employ her understanding of women's conditions in order to make a more general remark, and her feminism is a big democratic feeling. In this manner, Douches clarify what Woolf is getting at with her overall subject. Woolf recommends that a lady have some money and a room to live in. Should be granted permission to have an income and a room of her own. As Douches explains it, all those women who have talent should be given the opportunity to use and gain from it. They should also be given the opportunity to use it.

According to G. S. Fraser, what restricts the human creature for Mrs. Woolf is not the edge of her skin but rather the other limits of her assumptions, and it is difficult for her characters, who are hardly touchable in a world of her own that is beautiful, to communicate or to engage in any kind of attack. Because of this, characters are believed to be more coarsely It is not feminism, according to Fraser, for those Woolf writers to focus solely on women. According to E. M. Forster's interpretation (published in 2016), V. Woolf's essay Between the Acts contains a number of significant characters, including Mrs. Ramsay, Eleanor Partyr, and Mrs. Dalloway. And many other characters from her books are formed in this way, which binds the reader to her book and expands the capacity for creative sympathy. Both of these effects are achieved by the author. It is not the reader's judgment but rather their sympathy that she found her characters lacking in compared to the reader's ability to understand. In her essay "A Room of One's Own," Marge Rate Homan lauded the feminism of V. Woolf. He correctly pointed out that the concept of feminism encourages the fundamental questions about reading literature, writing books and novels, and another thing that is teaching literature. Marge Rate Homan's essay was titled "A Room of One's Own."

Naomi Black (2019) Black asserts that this is how V. Woolf evolved into a staunch feminist. How she could ever understand the pain that women go through. Her marriage was founded on a strong foundation of equality. mostly due to the fact that Leonard, her husband, thought the same way. He believes that there should be no discrimination against women and that there should be

an end to the objectification of women. Why he did not become a prominent feminist figure, in contrast to V. Woolf, who did become a prominent feminist figure. In, V. Woolf presents her own interpretation of what it means to be a woman according to the canon of Western literature. A Room of One's Own (1929) Every single one of fiction's most influential women was—and still is—only ever discussed in connection to males. And how insignificant a portion of a woman's life is that? And how little a man can possibly know about them...

According to Isere (2010), V. Woolf created two distinct groups of readers for her works. The true reader is the flesh-and-blood individual whose uniqueness and personality influence the way in which he or she is able to comprehend the text and react to it. The hypothetical reader is the second type of reader. This reader or audience type is known as the authorial type since they comprehend the response in its entirety. In the essay "Orlando," written by Virginia Woolf, the character Toil Moa defines feminism as "felinity and femaleness." She asserts that our viewpoint is that feminism can be categorised as a political movement. The biological fact of a woman's reproductive system is referred to as her femininity, while feminism is a cultural trait. She contends that the potential of one being a feminist does not have to be dictated by one's sex if feminism is understood to be a political position. She argues this is the case if one considers feminism to be a political viewpoint. Carnalho Cristina was startled to learn about V. Woolf's Orlando that the main character of the book, who begins as a man, was unexpectedly to be a female critic wants to know how Orlando unexpectedly actually to change her sex. Carnalho Cristina was writing a review of the book. The reading of this book gives the impression that it is a biography that is based on V. Woolf's life, and this is the case because the novel is about her.

Following her study of Woolf's articles, Aston (2017) argues in her writing that Woolf makes a shifting judgment of women's problems and their individual circumstances and situations in the traditional vitiation world. On topics central to the feminist movement, such as sexuality, culture, and the categorization of the sexes, Virginia Woolf was the most outspoken and forceful critic. In her criticism, Woolf argued for an arctic that would exclude emotions such as rage, absurdity, and emotion as being useful.

ChapmalNahal was a well-known critic who understood the fundamental principles of feminism and who supported the advancement of the feminist movement. He believes that women should

be liberated from the symptoms of dependence and that there should be an option for women to live a life of their own choosing. The dependency syndrome might manifest itself in the form of a father, brothers, or husband, or it can take the form of the community. He believes that the only way for my thoughts about feminism to be successful is for women to be liberated from this reliance syndrome and allowed to begin leading normal lives. After reading about the feminist movement, Eisenstein (2014) claimed that in my knowledge, I sensed desire and constructive thinking. This results in a social shift that is an essential component of women's empowerment and maintaining healthy relationships with males. However, this is not about males; it is about women, their experiences, and the pain they endure in this culture. Therefore, this is solely about the rights of women and the advancement of society.

RATIONALE / SIGNIFICANCE OF STUDY

The significance of this study comes in the fact that it intends to investigate the possibility of creating a connection between the two essays by doing an exhaustive investigation of the topics that are most significant to each of them. After all, the writings are concerned with the same topic: women and the way in which society and its institutions view and treat them. In these pieces, the relationship between women and their communities, as well as the ways in which one attempts to subvert women's goals and yearnings, are discussed in depth. According to the author's ongoing argument, the position of women in society is illustrative of the intellectual and cultural advancement that has the potential to alter society. Woolf's feminism, both in its practice and in the way she expressed it, has glaringly obvious social and cultural ramifications about the degree to which its members, both men, and women, are treated with justice or injustice.

The Rationale of this research is to analyze the ways in which Virginia Woolf's works (The Voyage Out, Night and Day, Jacob's Room, Mrs. Dalloway, To the Lighthouse, Orlando, A Room of One's Own (1929), and Three Guineas) address the gender and feminist question (1938). The research reveals how Mrs. Woolf used her novels to provide women the path to finding fulfillment and coming into their own. Virginia Woolf's portrayal of women in hopeless circumstances cemented her reputation as a leading feminist writer. She explained in detail the problem of women's oppression and how we may begin to solve it.

PROBLEM STATEMENT

This study investigates the question of whether or not patriarchy continues to shape the social roles of men and women today. Have the goals of feminism, which Woolf helped pave the way for, altered women's status over time? Woolf's feminism will be studied via the lens of the eight aforementioned authors' representations of female protagonists in their respective books. This study will also contend that other novelists' works are consistent with Woolf's feminist ideology as it is presented in her novels.

Woolf's feminism is an ideology that seeks to destroy traditional gender roles. It highlights a basic tenet of feminism: the idea that women should be afforded equal opportunity to reestablish and affirm their responsibilities in public spheres. She advocates for women to enter the workforce so that they can acquire economic independence and leave behind traditional gender stereotypes. In examining the problems associated with Woolf's pro-feminist ideas, this thesis will offer a new and important vantage point.

- To what extent is Woolf’s opinion about the inseparability of freedom of thought and financial independence true?
- Focused on women’s identity, contribution, men-women relationship, labor difference, cultural effect, and dominance on women in V. Woolf’s selected novels.

METHODOLOGY

The current study adheres to the qualitative research technique by doing a detailed analysis of the redefining gender roles: the image of women and then applying this analysis to a selection of books written by Virginia Woolf. This investigation is primarily concerned with feminism; the purpose of the research that has been carried out is to rethink the previously established category of women who are involved in political violence, exile, and motherhood. In the society we live in today, feminism has evolved into a cultural, social, and political movement in the books that are being evaluated. The term "feminism" refers to the concept of granting women the same rights and opportunities as men. The effort to make visible and explain patterns of injustice in organisations, behaviors, and normative ideals that routinely present themselves in gender-

different ways is at the heart of feminism. They make the offer to rehabilitate the image of women and to provide women their fair share of rights as well as space in the view of the public. Deconstructing the gender conceptions that have been ingrained in our culture for so many years is one of the goals of this movement. The terrain of political and social thinking has vastly diversified thanks to the contributions of feminist philosophy. In order to verify and authenticate the hypothesis and arrive at findings that are suitable, it takes into account both theoretical and thematic views. After delving deeply into the tenets of feminism as a theoretical framework, an effort was made to conduct an analysis of the chosen novels by drawing on secondary sources such as critical books, journals, dictionaries, encyclopedias, magazines, and the internet. This was done after the foundational research on feminism had been completed. The texts that were chosen for the examination have been dissected in great depth from a feminist point of view. An effort was made to examine the highly marked excerpts and conversations of the characters from the novels under consideration in the light of feminism in order to promote the value of feminism in the chosen literary texts. This was done with the intention of highlighting the presence of feminism in the chosen literary works. For this reason, not only will qualitative technique be used, but also analytical methodology will be used for this research.

1. The Origins of the Data

When carrying out the research, the author draws from the following two sources of information:

a. The primary source of the data

The books that were hand-picked by Virginia Woolf are the major source of the data.

b. Other sources of secondary data

The secondary data sources include various pieces of information that are connected to the data that is required, such as the author's biography, related theories, and so on.

2. The Process for Acquiring the Data

Library research is the approach that was used to obtain the data for this investigation. The author is responsible for gathering and documenting the material gleaned from both primary and secondary research.

3. Method for the Examination of Data

The method of analyzing the data in this research is called content analysis, and it is done so by dissecting the novel in terms of its structural components.

EXPECTED OUTCOME OF THE RESEARCH

Virginia Woolf's goal was to reform the patriarchal society that existed during the time she was writing her novels, as well as improve the position of women. The majority of the women's issues that she addressed can be found in all of her novels. V. Woolf was interested in finding out how male authors portrayed women in their writings, not as different sex but rather in relation to males. They are depicted in a degrading and humiliating manner by male authors. Women were regarded in the same manner as animals. In Victorian society, males made use of women in whatever way best suited them. V. Woolf demonstrated that women are not as inferior as males have made them out to be in their writing. Men intentionally lowered the status of women to demonstrate their superiority.

DELIMITATION

The eight works (The Voyage Out, Night and Day, Jacob's Room, Mrs. Dalloway, To the Lighthouse, Orlando, A Room of One's Own (1929) and Three Guineas (1938) by Virginia Woolf have been discussed in this research. Perhaps a description of her other works would have given more light on the primary issues that were referred to in the research if it had been included. Feminism is an established method that has seen significant application in the field of critical studies. As the primary emphasis of this research has been placed on Woolf's interpretation of feminism and how she interpreted it both in her cultural arguments and in the artistic works that she produced.

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REDEFINING GENDER ROLES: THE IMAGE OF WOMEN IN THE SELECTED WORKS OF VIRGINIA WOOLF

by Aradhna Rawat

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REDEFINING GENDER ROLES: THE IMAGE OF WOMEN IN THE SELECTED WORKS OF VIRGINIA WOOLF

SYNOPSIS

by

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Year *2023*

ABSTRACT

A number of writers believe that Virginia Woolf (1882-1941), who wrote in a manner that may be described as feminine, was a feminist. Woolf died in 1941. She was an advocate for elevating the social position of women as a primary focus for societal development. By serving in the capacity of a bridge, Woolf is able to contribute significantly to the development of women's lives. During this time period, some of the most powerful and prominent women in the feminist movement started to come to the fore. The emergence of feminism, which questioned the traditional roles that women were supposed to perform, was aided in part by the sort of women described above because they contributed to the growth of feminism. In a culture that is predominated by males, the feminist movement is the force that is mostly responsible for laying the basis for female equality and approval. Woolf merits recognition for pushing women towards the road of a distinct world since her works, like most postmodern fiction, depict consciousness to their narrative technique and social surroundings. To be more precise, they self-consciously expose the narrative principle in order to react and encourage good forms of community practices. The aim of Virginia's preoccupation with subjectivism is to compile an account of the unnervingly personal sphere that constitutes the human experience. Her works present the concept that the kind of society in which we live does not enable individuals to have a significant amount of privacy, and that this problem is one that is made much more difficult for women to

cope with than it is for males. She focuses more of an emphasis on the presentation and development of characters via the use of the stream-of-consciousness method, which enables her to concentrate on the inner workings of particular beings. This is in contrast to emphasising on the evolution of the narrative, the elaboration of major themes, and the description of the events that take place in the story. Virginia thought that the technique would go a long way towards producing an entirely unique feminine writing, which would, in the end, lead to the construction of a feminine aesthetic that was not truly feminist. This was something that she believed would be the result. She also believed that the activities she was engaged in, which included the development of a lexicon that was inspired by the need to explore inner depths, would one day result in an aesthetic that was uniquely hers. This article analyses the elements that may have led to the increase of interest that has happened in Virginia Woolf's body of work over the course of the previous twenty years. Specifically, the essay focuses on the aspects that may have contributed to the surge in interest. In an attempt to elucidate this subject, it conducts research on the role that the state of Virginia has played in the development of different schools and strains of feminism. In this work, I would like to present Virginia Woolf, feminism, feminism in her eight works (The Voyage Out, Night and Day, Jacob's Room, Mrs. Dalloway, To the Lighthouse, Orlando, A Room of One's Own (1929) and Three Guineas (1938), and her feministic features. Specifically, I would like to explain feminism in Mrs. Dalloway's point of view. The Journey Out, Mrs. Dalloway, To the Lighthouse, Orlando, A Room of One's Own (1929), and 'A Room One's Own' and 'Mrs. Dalloway' are two of the most significant works, together with the other seven works included below.

Keywords: *Gender, feminist, women, thematic, novel*

REDEFINING GENDER ROLES: THE IMAGE OF WOMEN IN THE SELECTED WORKS OF VIRGINIA WOOLF

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